

ETHEL BARRYMORE IN IBSEN.
"THE DOLL'S HOUSE" PERFORMED
WITH SURPRISING VIRTUOSITY.

An Impression of Great Danish Charm and Dramatic Vivacity Which Held Short Only in the Great Moment of Nora's Revolt—An Excellent Cast.

They are astonishing flowers that bloom in the spring, with the fitting of the so-called theatrical attractions; and none of them are of more fearsome aspect than the deadly nightshade of Ibsen as performed by the ambitious fledgling. "A Doll's House" in particular has served as a hoop through which many ungainly limbs of evil aspiration have leaped into the Serious Drama.

What agonies have we not all suffered from the spinal consumption of *Ranck*, the splendid egotism of *Thorwald* and the doughty, if doughty, individualism of *Nora*! The most that was to have been expected of Miss Ethel Barrymore was a mitigated damper on the joys of springtime.

Judge then of the delight of finding her performance last night at the Lyceum a work of individual and creative force, which, instead of being a mere act, was always interesting and in some aspects really inspiring. With such a background play only real talent can succeed in commanding respect. Miss Barrymore did so infinitely more than this as to endow certain passages with a positive freshness.

Girlishly gracious and charming as her personality is—and never has it been more so than last night—it suggests rather the ideal and spiritual lassitude of one of Burns's figures than the busy, unassuming childlikeness of Ibsen's bourgeois wife and mother. But, curiously enough, it was in the birdlike, squirrellike animality of *Nora's* affectional nature that Miss Barrymore was at her best.

In denoting the obliquities of the doll wife's nature—infantile ignorance and feminine arrogance, petty lies, shifts and evasions—she failed, perhaps, of the subtle, intense and salient comic spirit which Mrs. Fiske so marvellously revealed; yet there was a vital reality in the impersonation with which we do not remember to have seen it ended. It fairly bubbled with sparkling girliness and obliquity.

For two acts the performance mounted in a steady, yet intelligently modulated crescendo. In the scene with the children Miss Barrymore struck a surprisingly sincere and rollicking chord of motherly tenderness, and by the aid of three capital little actors, admirably rehearsed, created an impression of simple domestic happiness which will not soon be forgotten.

With this as a background, the moment in which *Nora* first realizes how unworthy she is of the responsibilities of motherhood comes with a doubly poignant subtlety. From this on the awakening of the soul of the childwife is denoted with astonishing variety and force.

The dramatic climax of the dancing of the tarantella could scarcely have been better realized. It has become the fashion to regard this as somewhat unduly stagey for Ibsen. William Archer has called it the last flare of the theatricalism which the austere Norwegian stage manager limited from Scribe. Miss Barrymore invested it with a naturalness and force that quite redeemed it—If, indeed, it is in need of redemption.

Actors there have been who went through the steps with the precision and flourish of a premiere danseuse, and others who reduced them to the ineffectual hop, skip and jump of unstrung nerves. Miss Barrymore danced like a clever amateur who knew the steps and executed them ably yet in a manner that strikingly emphasized the harrowing stress of the moment. It was a moment of vast dramatic poise, in which the great scene of the last act, in which the disillusioned songbird has realized her husband's selfishness, and with it the artificiality of the whole social fabric, demands a depth and by the aid of three capital little actors, admirably rehearsed, created an impression of simple domestic happiness which will not soon be forgotten.

Denied the aids of dramatic situation and action, the actor is obliged to rely solely on the resources of his own mind and personality. An intelligent effort was obvious, but not the effect of technical and temperamental power. The mind was troubled with memories of how much more of vitality and spiritual passion both Mrs. Fiske and Frau Sorma threw into that exit through the open door of weakened life.

That the performance suggested such high comparisons, however, is not the least striking evidence of its excellence. The kind of play in which Miss Barrymore is fated to spend the heyday of her youth and strength—"The Country Mouse," "Sunday," even that delectable comedy "Cousin Kate" offers little scope for the display of intelligent aspiration. We have much to be thankful for that she has the courage and initiative to attempt worthier achievements.

It is well worth while to be reminded that grim and uncompromising as Ibsen is, it is a thousand times more enjoyable than we are often permitted to realize. Even the gallicized naturalism of "Carrots" Miss Barrymore makes to blossom like a flower in comparison with most of what passes current for amusement. Perhaps she will revive it for us now as a curtain raiser.

The supporting actors were able and intelligent, without, however, being distinguished. As *Thorwald*, Bruce McRae was admirably masculine and forcible, but lacked success in the long speech while *Nora* is doing her best costume of stage is obviously intended to be addressed to her. Through the door, Mr. McRae spoke to it to the audience as it were a soliloquy. Much praise is due to Joseph Brennan for making *Krostadt* somewhat sympathetic. As usually represented he is a clever villain, of the order of the carpenter, *Engstrand*, but, unless there is a kernel of good in the character, *Christine's* fear to marry him is incredible and impossibly painful.

"LEAH KLESCHNA" WINS.

London Production of Mrs. Fiske's Play Is a Success.

Special Cable Despatch to THE SUN.
LONDON, May 2.—Mr. McEllan's play "Leah Kleschna" was produced to-night at Sir Charles Wyndham's New Theatre. The critics applauded the piece with rare unanimity. It is declared to be not only one of the finest plays that ever came from America, but the strongest and dearest piece of stagecraft seen in London from any source in years.

Surprise is expressed at the real and intense humanity displayed in the melodrama, and the author's cleverness is regarded as especially shown therein. The terse, natural dialogue is much approved. The play received a most enthusiastic reception. A long run is expected.

HIPPOTRONE PLAYERS WARNED.

Musical Act as Waiters—Trouble Follows Waldorf Dinner.

A sequel of the Hippotrone dinner given at the Waldorf Monday evening, when the actors acted as waiters and various other performances appeared, seemed to appear in this sign posted at the stage entrance of the Hippotrone last evening:
"We are hiring performers, not waiters. In the future any member of the company participating in an outside entertainment without consent of the management will be dismissed immediately."

Frederic Thompson said he feared that Hippotrone performers took part in late evening performances they would lose their usefulness to the management.

Prentice, Opticist,
REMOVED
To 181 Broadway
(over Dunlop's)

Nearly opposite the old location established in 1842. Call or send postal for more surprising news.

PAY HONOR TO MME. MODJESKA

GREAT CROWD PRESENT THOUGH PADEREWSKI WAS ABSENT.

E. C. Stedman Praised the Actress in a Speech—Flowers From Her Son's Family—De Pachmann Plays and Ella Russell Sings—Actors Who Appeared.

Helena Modjeska said farewell to the New York public yesterday afternoon at the Metropolitan Opera House. The theater was all but crowded by an audience brilliant in appearance and heartily in sympathy with the actress.

When Mme. Modjeska appeared in one of the scenes of the first act of "Macbeth" the hearty greeting kept her speechless for a long interval. Her triumph reached its height at the end of the murder scene. After the scarlet curtains had repeatedly opened and closed Edmund Clarence Stedman appeared bearing a scroll bound in red and white, the colors of Poland.

The writing was the invitation addressed to Mme. Modjeska requesting her to come to New York for this final appearance before her friends here. Some of its signers were Eugene Paderewski, Grover Cleveland, S. L. Clemens, Marcella Sembrich, Mrs. Douglas Robinson, W. D. Howells, Andrew Carnegie, Seth Low, E. H. Sothern, Henry James and Richard Mansfield.

Mr. Stedman spoke in place of William Winter, who was not able to be present. He referred to Mme. Modjeska's long career in this country and closed with a reference to the only time that she had ever before acted at the Metropolitan Opera House in these waters.

"I am sure, Mme. Modjeska, that you recall the now historic scene when 'Hamlet' was enacted in this place as you did to Lester Wallack, and when around you—the Ophelia of the play—was gathered a group of such actors as a single event rarely has brought together. Here was the princely Booth, and here, of the foremost, were Barrett, Mayo, Florence, Wheelock, Edwards and John Gilbert—still without a successor, here too, was Jefferson, incomparable as the *First Gravedigger*, and, like the rest, without a thought of self, but all for the glory of the play. That incident has vanished, but the memory of all Jefferson has returned to the mountain, and we shall see his smile no more. You, your younger sister, to whom may give their pride and support—long may your enviable years flow on, consecrated alike by the starlight of the past and the sunshine of the present!"

Mme. Modjeska thanked Mr. Stedman for the scroll, which she took from his hands, and stepped to the footlights to tell the audience that it was the happiest moment of her career. She thanked especially her young friend, Daniel Bregman, who had arranged the details of the testimonial and she finally appeared on the stage alone to receive the only two tributes out of all those sent to her that were handed to the actress on the stage.

One was a laurel wreath bound with ribbons bearing a message from every member of the family of her son, Hal, who was present in a box. The other was a wreath of laurels and orchids tied with Polish colors on which were engraved the words "To the great artist and my dear compatriot, Helena Modjeska. From Marcella Sembrich."

Mr. Paderewski then organized this tribute for his countrywoman was too ill when he arrived yesterday morning to come to the Opera House. He was represented by Mrs. Paderewski, who, in a box, David Bispham, after the last scene of "Macbeth" read a letter from the pianist, in which he said:

"The pride of belonging to the same country, to the same race which sent into the wide world one of the greatest and noblest artists of all times and nations; the joy of being one of those to whom Madame Modjeska had been good, kind and generous. The first encouraging words I heard of a pianist came from her lips; the first successful concert I had in my life was due to her assistance. Unable to be present, I beg you to convey to Madame Modjeska the homage of my profound admiration and gratitude and to extend my sincerest thanks to all who contribute to make this day the day of legitimate and crowning triumph for a career great, noble and pure and beautiful."

Madame Modjeska had been good, kind and generous. The first encouraging words I heard of a pianist came from her lips; the first successful concert I had in my life was due to her assistance. Unable to be present, I beg you to convey to Madame Modjeska the homage of my profound admiration and gratitude and to extend my sincerest thanks to all who contribute to make this day the day of legitimate and crowning triumph for a career great, noble and pure and beautiful."

Mr. Corrid objects to the charge that he did not see the home for the school. "I have the theatre," he said, "at the smallest cost it is intended for all charitable entertainments. I told the committee that any of my artists might sing and act for the school. I was compelled to leave for Europe suddenly, even spoke to Mme. Nordica's manager. If my artists did not sing, it was because they were on the ocean. They all had my permission."

MUSIC INSTITUTE PLANS.

Damrosch Sails to Secure Teachers for School Leob Has Founded.

Frank Damrosch sailed yesterday on the Kronprinz Wilhelm to engage instructors for the Institute of Musical Art recently founded by James Leob and incorporated with a capital of \$500,000.

Mr. Damrosch declined to say what instructors he expected to visit, but said they would be the most eminent in their departments.

"The old Lenox house at 53 Fifth avenue," he said, "will be altered so as to make it an ideal home for the school. The library will be a recital hall for the students as well as for the concerts that are to be given for their benefit."

The members of the Kniesel Quartet are to be instructors in the string departments in the school, and will also give five concerts for the benefit of the students.

Mr. Damrosch said that the institute would be ready to receive students on Oct. 1.

HANDSOMEST, LIGHTEST
BEST LUGGAGE

MADE BY

ROUCH & FITZGERALD

181 BROADWAY.

688 BROADWAY.

Wardrobe Trunks.

BOOKS AND AUTHORS.

Kate Douglas Wiggin is a woman of endless resources and infinite variety, as those who do not know her personally may learn from her *Journal*, the winter given over to entertaining and being entertained in New York, with no thought of literary work. Her summers are spent at Quillote, Hollis, Me., in a huge, rambling colonial house set in dignified isolation upon the Saco River. As long as Mrs. Wiggin lingers in the country she plays the church organ for the Sunday morning service, and she and her sister, Miss Nora Smith, lend their voices to the choir. Once a year Mrs. Wiggin gives a reading from her own works for the church fund, a thing which she will do nowhere else and for no other cause, and she lends her aid to every church enterprise. There is no fence around Quillote and there are exquisite order and generous hospitality within its spacious sunny rooms, kept up with all the old fashioned "housekeeping" perfection, but it is here she does much of her literary work that might be more abundant, perhaps, and even rise to the dignity of the "serious novel." If she were not so responsive to all the artistic interests of life—music, nature, pictures—nor so indulgent of her time to the thousand claims made upon it. Between the New York winter and the New England summer Mrs. Wiggin makes an annual journey across the ocean, spending a third of every year on the other side. Mrs. Wiggin wrote her first story when she was a young girl and received \$150 for it from a children's magazine. She did not write another work until the needs of the free kindergarten inspired "Patsy," and the rest has followed. Generous and gracious and witty, she talks as she writes, only better, and is in herself the proof that a woman may do the world service in creative and helpful ways and lose nothing of the charm which constitutes true womanliness.

Following the example of his literary forbears Maxim Gorky has devoted the hours of his imprisonment to the writing of a play which he considers his masterpiece. Bunyan, confined in Bedford jail for voicing the convictions of his countrymen, wrote "The Pilgrim's Progress." Raleigh passed the weary days in the Tower by preparing his "History of the World." According to the Academy, "the imprisonment of Gorky's body has only served to give his mind a wider and more powerful range, and the net result of this official policy of suppression is a piece of work which will in all probability be the gospel of New Russia." The new play evolved behind the bars of the prison house, "The Children of the Sun," deals with the revolutionary movement and is overflowing with resentment against the Russian Government and its oppression, with sorrow for his people and their wrongs.

Mr. Jacob Holyoke, in his new book, "Bygone Worth Remembering," among reminiscences of his career as an agitator and champion of the working classes, tells the following little anecdote of himself, illustrating the gentle character of the man. "One day," he says, "as I was walking briskly along Fleet street a person in greater haste than myself, running down Johnson's Court, collided with me, and both of us fell to the ground. On rising, I said, 'If you knocked me down, never mind, if I knocked you down, I beg your pardon.'"

An interesting volume of letters by Count Paul Hatfield, the late German Ambassador to London, will appear in the Dutton spring list. The letters are written by the Count from the headquarters of the King of Prussia during the period of the Franco-Prussian war, and are addressed to his wife.

Some dissenters from The Critic's list of "The Six Best Books" have expressed their disapproval by letter and suggested that "The Garden of Allah" and "The Paths of Judgment" deserve equal honor with those mentioned. The readers who prepared the first list now announce the "Six Best Books" written since it was compiled to be "The Autobiography of Andrew D. White," "Adventures Among Books," "Notes from a Diary by Sir Mountstuart Grant-Duff," "The Unicorn," "De Profundis" and "Conscience Tresselt."

As announced to these the selection of "Average Reader," represented by the "Six Best Sellers" of the month, is interesting and includes: "The Marriage of William Ashe," "The Clansman," "The Return of Sherlock Holmes," "The Masquerader," "The Princess Passes" and "The Man on the Box." It is also interesting to note that publishers no longer print the number of copies sold of a popular book, but the number of editions published—a wholesale sort of value, more dignified and legitimate than any retail term, however extravagant.

Dr. Oler's theory considered in its relation to literature is the inspiration of an act in the Book News, in which Ernest Renan is quoted as having entertained a precisely opposite opinion to Dr. Oler, as the French author believed that no man should begin to write at least until after he had passed the forty year mark. "Pride and Prejudice" was written when Jane Austen was yet in her teens. "Joseph Andrews" was not begun until some time after Fielding was forty. If Shelley and Byron had waited until they were forty before they began to write there would have been no "Child Harold," no "Queen Mab," no "Adonais." If Milton had ceased to write at forty there would have been no "Paradise Lost." If Goethe had embraced the Oler theory he never would have finished "Faust."

Mr. Theodore Stanton, writing from Paris to the Critic concerning Victor Hugo's correspondence with Mme. Drouet, says that the Drouet letters are supposed to have become separated from the other papers belonging to the poet in this way: When Hugo died Mme. Cheney, his sister-in-law, who was occupying Havre House, disposed of a lot of pamphlets, old papers, and other rubbish which had accumulated in the Guernsey residence, and it is possible that a bundle of Mme. Drouet's letters may have been in the heap. M. Meurice possesses two or three thousand of Mme. Drouet's letters, or rather notes, and is now engaged in selecting the best of these and arranging them for publication. The poet's youthful love letters, his future wife, Mlle. Foucher, were published some time ago, but some of Mlle. Foucher's letters to him have been found and will be included in the new and complete edition of his works just begun by Ollendorf under the authoritative editorship of Paul Meurice, the poet's literary executor.

The Italian novelist, Grazia Deledda, recently introduced to English readers through the translation of her Sardinian story "After the Divorce," has enriched literary geography with a new domain peopled with primitive characters, picturesque, quaint and dramatic. She writes in a simple and unaffected style of the life in her little island, presenting through the medium of her stories the phraseology of the Sardinian peasants with all its homely proverbs, curious superstitions and grotesque customs and interpreting their primitive and dramatic peculiarities with sym-

pathy and restraint that is effective and artistic.

In an extract from a letter written by Charles D. Stewart, author of "The Fugitive Blacksmith," the author gives a series of remarkable coincidences. "I was born the 15th of March, my wife the 15th of February. We were married the 15th of August. The book acceptance was written the 15th of August. It was accepted on the sixth anniversary of our marriage and will be published on my wife's birthday."

Walter S. Cramp is a shipbuilder by birth, by inheritance and training, his father and uncles comprising the well known ship-building firm.

Within the past few years, however, Mr. Cramp has devoted much time to study and study, and being especially interested in the history of Rome, ancient, medieval and modern, he has lived in Italy and the northern part of Africa. The reigns of Tiberius and Augustus were particularly interesting to him, and out of his study of every detail concerning them has grown his present story of "Psyche"—a difficult theme for a new author.

Hamilton W. Mabie has written an interesting introduction to the new volume of "Fairy Tales Every Child Should Know," in which he says that "the fairy tale belongs to the child and ought always to be within his reach, not only because it is the special literary form and his nature craves it, but because it is one of the most vital of the text books offered to him in the school of life. In ultimate importance it outranks the arithmetic, the grammar, the geography, the manual of science; for without the aid of the imagination none of these books is really comprehensible."

Anne Buford Comstock, author of "How to Keep Bees" is one of the distinguished nature study authorities of the United States an assistant professor of extension work in nature study at Cornell University and a lecturer at the Leland Stanford, Jr., University. She is perhaps the best known woman wood engraver of insects and has exhibited with success at the Paris, Chicago and Buffalo exhibitions. At Buffalo she won a bronze medal. Her husband, John Henry Comstock, is professor of entomology at Cornell.

Maurice Hewlett, in spite of his apparent spontaneity of expression and his florid style, is a most systematic worker and has a method which is thoroughly unique and most interesting in view of the results achieved. Having planned out a story, Mr. Hewlett writes fast without revising. Then, when he has finished, he tears the written sheets across and puts them into the waste basket. Beginning again he writes the entire story afresh and consigns this to the waste basket. A third essay generally joins the first two and sometimes three or four of these "spontaneous" attempts are made and destroyed, when the author rapidly writes the final copy and sends it to press without revision.

Mr. Herbert K. Job, author of "Wild Wings," is a Boston man, educated at the Latin School and at Harvard and at the Hartford Theological Seminary. From childhood he has made a special study of birds, devoting to it his vacations and holidays. About eight years ago he began to use the camera in connection with bird study and to take on extended trip each year, which furnished him all the material he could work up during the ensuing year. Through his pictures and writings he came to know President Roosevelt, and has found his friendship and his keen appreciation of hard earned triumphs with the camera most helpful and stimulating.

"A Dark Lantern" is the title of a modern story of exceptional interest written by Miss Elizabeth Robins, author of "The Open Question," which will be published in May by the Macmillans. The scenes of the story are laid in English society and the course of events is determined largely by the strongest motives and passions in human nature.

An interesting series of literary studies is announced by Houghton, Mifflin & Co., which is a number of monographs, each volume dealing with the origin and development of a popular literary genre, in study and to take on extended trip each year, which furnished him all the material he could work up during the ensuing year. Through his pictures and writings he came to know President Roosevelt, and has found his friendship and his keen appreciation of hard earned triumphs with the camera most helpful and stimulating.

Hamlin Garland's novel, "The Tyranny of the Dark," takes the reader far into the field which just now engages scientific attention—the occult. The heroine is subject to peculiar obsessions and is believed to be "psychic," and the plot turns upon the discovery of the gipsy from the fanatics who are bent upon exploiting her in public, by her lover, an expert chemist and biologist.

EUROPEAN HOTELS.

EUROPEAN HOTELS.

American Patronage Specially Invited.

Notwithstanding recent alterations to London Hotels,

The HOTEL CECIL

is still the Largest and Most Magnificent Hotel in Europe.

HOTEL CECIL
LONDON.

(Within three minutes of Charing Cross.)

BEDROOMS
Single from 5s. per day
Double from 9s. per day
No Charge for Light or Attendance.

SUITES
(Bedroom, Bath and Sitting Room) from 25s.
Breakfast, 2s. 6d., 3s., 3s. 6d.
Lunch, 3s. 6d.
Dinner, 5s.
Inclusive charges quoted if desired.

Dejeuner, 5s.
Dinner, 7s. 6d., and 10s. 6d.
Supper, 5s.
or à la carte.

The Cuisine of the Cecil is under the direction of Monsieur Antoine Coste, one of the finest chefs in Europe. For three years in succession the £100 Challenge Trophy (Championship Prize) has been awarded to The Hotel Cecil by the Committee of the Food and Cookery Exhibition.

Cable Address: "CECELLA," LONDON.

NOTE: For Illustrated Booklet containing all particulars as to Terms, Etc., apply Dept. of Enquiry, New York Commercial, & Spruce St.

Silverware
revelations

were made to the continuous stream of visitors to our beautiful salesrooms yesterday. Interest centered in the new things in solid silver, charmingly adapted for wedding gifts or home use.

Our prices are most attractive.

MERMOD, JACCARD & KING JEWELRY CO.
NEW YORK ST. LOUIS

PUBLICATIONS.

PUBLICATIONS.

Read This About

RICHARD BARRY'S
PORT ARTHUR

The Boston Herald says:

"Barry has added to the literature of the siege a human document so strong in its lines as to give the reader a biograph presentation of the scenes with graphophone accompaniment. One might even go further and almost imagine that he himself was a witness of all the thrilling incidents of the sanguinary struggle."

With 16 illustrations in double tone from Battlefield snapshots.
\$1.50 net. (Postage 7 cents.)

MOFFAT, YARD & COMPANY, NEW YORK.

A GREAT NOVEL

"As popular as Dickens; as profound as Tolstoy"

JÖRN UHL

By GUSTAV FRENSEN

Authorized Version. Translated for the first time into English by F. S. Delmer

This powerful story of modern life in Germany is the literary sensation of Europe. Over 200,000 copies of the German edition were sold within eighteen months of issue—a record never before equalled by any novel in Germany, and successful editions have been published in the leading European languages.

Continental critics are already ranking Frensen with Goethe, and his epoch-making story is regarded as a classic. Many high authorities have called "Jorn Uhl" "the greatest German novel." The plot is of engrossing interest, and the characters almost turn into flesh and blood before our eyes, they are drawn with such tremendous realism. The story touches upon many of the social and ethical problems of the day.

All Booksellers, \$1.50

DANA ESTES & CO. - BOSTON

Excels in Tone
"Improves with Use"

HARDMAN
PIANO

Hardman, Peck & Co., Makers.

New York, 138 Fifth Ave. Brooklyn, 524 Fulton St.

AMUSEMENTS.

AMUSEMENTS.

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL FOR HUSBANDS."

WALLACK'S. Last 2 Weeks. ALICE. Ev. 8.25. Mat. To-day & Sat. 2.15. FISCHER. "THE SCHOOL